INTERNET BIZ

Well, everyone agrees:
the Internet is where it's at, yup.

NOW HOW ARE WE GOING TO MAKE MONEY?

INFORMATION TO BE WORKED ON ELSEWHERE
(Presently: OVERNIGHT JAPANESE TRANSLATION IN BOSTON)
Build Custom Cars
Plastic molds
VIDEO RENDERING
AUDIO RENDERING (CSound?)

ESPECIALLY
DICTATION TO FOREIGN LANDS (I think India will be very big)
MUSICAL PERFORMANCES (especially of the MIDI version--orchestral and Live Studio performances require quite another style)

Note NT "Brave Little Toaster" was done in China
[NEEDS TO BE FACT CHECKED.]

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n.m.pteranodon.d2
95.8.1

THE SECRET OF THE PTERANODON

(My pteranodon theory)

The reason I'm telling you this is that so many things are in plain sight...

Which doesn't mean that this conjecture about pteranodons isn't subject to the usual criteria of scientific proof...

The Japanese nuclear bomb

generalists in Kinko's at night

the national dance of Finland

who translated Bambi
who designed the Japanese Zero

Another way of putting it: just because a thing is obvious doesn't mean it is false.

A lot of things are in plain sight.

My grandfather pointed out to me, in the 1940s, how South America fit into the crook of Africa

As a scientifically well-informed little rascal, I scoffed.

A lot of people are telling us that Tomorrow's Media have to be a certain way.

And the standards are piling up. And for every standard that gets used, twenty are in some back closet, never to be thought of again.

THE SECRET OF THE PTERANODON

n.m.pteranodon.d2
95.8.1

IT SHOULD BE THE WAY YOU WANT IT TO BE.

EVERYBODY DESERVES THE INTERFACE THEY WANT.

YOU SHOULD HAVE WHATEVER INTERFACE YOU WANT.

Pteranodons were AIR-SHARKS.

n.m.omnibus

wherein are various pieces to be Perfected.

- -

n.m.construx

BETTER CONSTRUCTS

Scarecrow, Tin Woodman, Cowardly Lion

paper does not correspond to the structure of things

we must go on from there

- -

n.m.explain&know

EXPLAINING WHAT YOU'VE GOT -- OR NOT KNOWING

Sun Gunakara Systems Co.

GainMomentum

Brio, the compiler for relational database

n.m.omnibus

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n.m.constructs

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- -

n.m.24.hours

THE 24-HOUR LIMIT

WHO'S GOT TIME?

The thing about Real Media Events, like operas and whatnot, is that there are other people who have gotten into the room.

But once it goes on everybody's Guilt Stack, there's a lot less importance to it--

it's part of he Great Backlog, like old New Yorkers, and not something you rush to get to.

What this all means is that there has to be quick payoff.

"Sound bytes" become "interaction bytes"-- gotta have quick payoff

Most people aren't capturable Game Fanatics
-- there has to be a reason to keep re-opening the package

- -

n.m.every.sgi

WHEN EVERYBODY HAS AN SGI

NOT EVERYBODY SEEMS TO BE PREPARING FOR THAT TIME

"Virtual reality" is overblown

3D whirligigs, like those that now announce the Saturday Night Movie, need to be useful as well as fascinating

Plainly we love tricky 3D objects.

- -

n.m.whatsbest

WE KNOW WHAT'S BEST FOR YOU

The problem with the Macintosh is where it came from.

The Newton. Anyone who would buy a Newton buys the We-Know-What's-Best story.

- - -

Xerox PARC did many wonderful things.

Also, through the benefits of Xerox public relations, they let everyone know they were just a bunch of happy-go-lucky guys, cheerful artists in the playpens.

It was a harsh community. I visited there a couple of times and found it unpleasant.

Also I think they did us wrong in several ways.

Paper Simulation...

If people ask, "Could you do better?" Well, I'm one of the people who thinks so, and feel a certain annoyance because I haven't gotten the chance. Yet.

- - - - -

It combined the worst of academia-- a lot of status tension-- with the Silicon Valley ethic. They had to pretend to be having fun.

And, of course, some of them did.

I told a PARC alumnus how intensely status-oriented it was. Not at all, he said. But only a few minutes later he said "Boy, that really raised my status at PARC when I..."

There are status systems everywhere, obviously.

This is of course sour grapes. But some grapes ARE sour.

I asked, what about the arrows between the windows?

They said they'd get around to it. They never have.

And now we're still stuck with the windows they designed.

Icons, paper simulation, ironbound windows.

- -

n.m.text.keeping.up

KEEPING UP

When I was a kid I read the Oz books. I loved them. My family bought them for me.

I loved the first Oz books by L. Frank Baum, starting with The Wizard of Oz. When Baum died, in the twenties, a Bryn Mawr student named Ruth Plumly

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Thompson took over, and gave Oz a new style. Then in the late forties, the illustrator, John R. Neill, took over, and wrote the three I thought were the best.

Then came a very pedesterian guy named Jack Snow. I looked over his new Oz book in the bookstore and said Never Mind.

In the nineteen-sixties I saved every computer magazine. I think I may have half of the computer magazines published in the sixties. It's only a few cartons.

But now? Forget it. In a few months there are as many computer magazines as there were in all the sixties.

Same for underground comix. I quit at a couple of cartons.

For years we saved *New Yorkers*, thinking we'd read them all. (If I could only subscribe to one periodical, it would have to be the *New Yorker*.) But they fill a carton a year, and they started almost fifty years ago.

It's the same for every field. As things grow and grow, you can only keep up with less.

It's the fanout problem.

Things fan out.

What kinds of hardware do you need to know about?

Where is it all going?

And what will you actually want for your life and work?

- -

n.m.text.gaijinx

Gai-jinx

As I write this, I am sojourning in Japan, and the editors would like to hear about that. But it is a quandary. Because the country is so nifty and so different, the kinds of things I might say about it might be misread by my hosts. So I hesitate, while I am in the full rush of impressions, to try to express them.

But I can talk about some people over here without offending them, because I am one.

The gaijin.

"Gaijin" means "foreign person" in Japan. But it has other connotations. Gaijin are thought to be creative, dirty and irresponsible. Have you heard that one before? I find it interesting that the same stereotype that American blacks have had to live with (for a time, we thought of the French that way, too) is given to the whole class of Americans.

Now of course there are other gaijin besides Americans. But we are the most conspicuous, and the most ambivalently regarded; Japan regards herself as Number Two next to America, and nobody here likes to be Number Two.

- - - - -

But it's interesting how the stereotype is a kind of magnet; you feel it pulling you down. (Ralph Ellison said this in *Invisible Man*, talking about how it was to be black.)

After a Rolling Stones concert in Tokyo, a fiftyish gaijin in a sort of Robin Hood outfit, as I recall, wandered around outside with a big placard saying "PRETTY GOOD FOR OLD FARTS." He eventually found people to celebrate him.

On Hallowe'en, I hear that as the hour goes late, gaijin in Hallowe'en costume ride the subway trains till they shut down-- in costume.

I made up a joke. How many Japanese does it take to change a light bulb?

Seven. One to make the estimate; one to sign the contract; one to change the light bulb; one to supervise; one to inspect; one to write the report; and one to accept the report on behalf of the company.

How many gaijin does it take to change a light bulb?

None. "They'll do it."

I made this up. But it exactly expresses our position here. We are wafted, the beneficiaries of an intense social system of precision, ambition and perfection.

If you work for a Japanese firm, they push you hard, but not much harder than they push their own.

The bachelors have it particularly easy. Where it comes to love, hardware compatibility is assured. But if Americans have difficulty across the man-woman gulch, add to that the much greater gulch between our cultures and we see mixed marriages fraught with difficulty.

It's fun to be part of a tiny American community here in Sapporo. There are some three hundred registered American residents, and we run into each other a lot. There's the consul and the vice-consul (the old ones just left, I haven't met the new ones); there's the back-slapper (he just went back to the States); etc.

The ads have Caucasian models; the comic books seem to be about Nordic kids, some of them blond, except living here and speaking Japanese.

The cleanliness, the maintenance.

The food, the drink.

- -

n.m.text.conversoids?

Wouldn't it be nice if we could automate some text functions better?

For instance: I would like it if my email system could add politeness and warmth. I have a natural tendency to be a little down and curt, making people feel unwelcome even when I don't intend to. Plus when I am catching up on email I am not exactly in a good mood. So the software ought to have a Warmth setting.

It can't be just a template, like friendly openings and closings, because people would notice the repetition on the third or fourth letter, but it would have to have an element of merry randomness.

There are already style checkers, I don't know how well they're selling, but it would be useful to go on and have style *primpers*, that could watch what you say even when you don't.

Gee, it could flag the harsh words and maybe go squawk, then when you say something nice play a sweet major chord. Positive reinforcement, making you a better person for next time. It could go on to print out even warmer versions, adding euphemisms and softenings that no sane, gruff, macho individual would even have dreamed of.

Yup, could be very useful.

Well, of course, we sure can go on from there, can't we.

It would indeed be helpful to have SEMI-AUTOMATIC conversoids, that would give your mail the once-over and whomp up some plausible replies (for approval or modification), saving you time (rather like a good secretary).

- -

n.m.CHATTERWORLDS

The newsgroups, conferences, bulletin boards, chat-lines, MUDS-- are a bastard

medium, somewhere betwen a take-your-turn-at-the-mike meeting and a publishing system

EXAGGERATED IMPORTANCE OF SEQUENCE
"grabbing the microphone" important
appearing at the crossroads, the bottleneck

FLAMING-- a result of exaggerated sequence

Whereas TRUE ELECTRONIC PUBLISHING WILL BE PARALLEL-- coming out in many places simultaneously.

And therefore the exaggerated importance of the bottleneck goes away-- as it has on the Web. But the Web is something else.

- -

n.m.fragilenet?

A Fragile Limb

The network is fragile,
easily jammed or spammed

It is very easy to mess up the Internet. All it takes is one very dedicated, knowledgeable soul and some equipment.

The Internet is fragile

Saddam Hussein could take down the Internet. Except he gets too much out of it: it was TCP/IP that kept his communications functioning during the Gulf War, for example. But he can ***use*** it.

- -

n.m.routers?

ROUTERS

Now YOU thought there was something really automatic about all this, the message just gets there, its header constantly being tweaked as it snakes through the network

Whereas it takes all these hard-working wizards to keep the network even half going.

I just got done reading, or anyhow dipping into, Radia Perlman's book Interconnectivity: Bridges and Routers, which is very funny. Between network topology diagrams and explanations of complex ideas, Radia rails aginst standards committees.

The ISO committee defined all these neat layers of a network protocol. The only trouble is, they don't correspond to anything at all.

Bridges are becoming more routerlike and routers are becoming more bridgelike...

shi.abt.prograph.el
.7.11

Kay. I told you about Prograph. I do believe it is the finest computer
anguage in the world. It's been hampered by a variety of things-- I
irst ran into them when they were dressing strangely and calling themselves
ne Sun Gunakara Systems Company; everybody would just walk away. They're
till in Halifax, Nova Scotia, which is another minus. But the language
s extraordinary. And Phil Cox, who wrote these notes, is wonderful.

u might want to consider investing in the company. They've gotten a lot
f money from the Canadian government, which is what's kept them afloat.

e biggest lack, I think, is that you can't write something in Prograph and
ombine it with programs in C or C++. Phil is stubborn; but of course, so
s anyone who accomplishes anything.

ther than summarize any more, here are some leads.

re are excerpts from my last two letters from its founder, Phil Cox.

e company where he is developing Prograph is now called "Pictorius."

extraordinary CD-ROM was done in Prograph; its performance is fabulous.
t's Japanese; I think that it have been from the second company named below, "F2".)

- -

il's email of 21 June:

am unlikely to be in Japan in the near future: however, our Japanese
stributors, F2 Co. Ltd. in Tokyo, are VERY competent technically and well
le to give demos of Prograph. Please let me know what you would like to set
, and I will arrange for F2 to demo to Nishi-san.

- -

il's email of 2 June:

nyway, just to confirm my fax number, it is (902) 455-2246. My email address
s PCOX@TUNS.CA

ictorius Incorporated is moving along according to plan. It is a much slimmer
nd fitter company than Prograph International was. We have about 30 people,
ll located in Nova Scotia now that the San Francisco office is closed.

ictorius' business is, not surprisingly, similar to Prograph's, but rather
xpanded. The core is still the development and further evolution of the base
roduct Prograph CPX. We are in the process of completing a Power Macintosh
ompiler for it, and will have a Windows NT/95 version by the end of this year.
nis will also enable cross-platfrom application development.

n order to expand into markets with much larger potential revenues that the
ure tools market, we are also pursuing a strategy of building families of
roducts that supply very high-level support for domain-specific application
uilding. Our first such product family, called Peregrine, is for
lient/server applications. Those products are being released right now and
ill compete with the likes of PowerBuilder and Oracle Power Objects. Another
omain we intend to address in this way is multimedia development, of course.

- - -

il's email of 14 June:

d:>> Is the set of multimedia classes that was used on that
Apple CD-ROM available?

ne Apple CD-ROM was created by Xpand Ltd. - we don't have their MM class
ibrary. If you want to contact Xpand directly, you should talk to
Andrew Herron
Director of R&D

Internet: herron@dircon.co.uk

here is set of MM classes for Prograph commercially available only in Japan
rom
F2, Co. Ltd.
3-25 Kandajinbo-cho
Chiyoda-ku, Tokyo 101 Japan
phone: +81-3-5275-6854
fax +81-3-3222-1421
owever, I'm not sure how comprehensive they are. For example, they don't have
ny classes for animation yet.

e may be starting on a mulitmedia extension for Prograph CPX very soon, as
art of a project to develop a title on the Mac and port it to Windows. That
ould result in some kind of cross-platform multimedia development product
arly next year.

ope this helps.

st, Ted

A Mist of Money

Ted Nelson

The question on everyone's fingertips: HOW DO WE MAKE MONEY ON THE NET? So easy to ask, like "What shall I do in life?" And just as easily answered.

I have one highest guiding rule. Put politely: Most people are often wrong. Put more thoughtfully, "When a lot of people are looking for the same answer and not finding it, perhaps the throng's momentum has carried it in the wrong direction."

Many methods of exch munching through a network n the net are now appearing, ways a borrower or a le e. Some people have worked out ways to wrap your credit card into inscrutability so you can put things on your Visa without having eavesdroppers. David Chaum, an American living in Amsterdam, is completing his brilliant personal crusade to democratize money laundering: his system, DigiCash, allows transactions to flow anonymously in all directions, letting anyone set up as a bank, or banklike object, whatever the laws may say. Another scheme, NetCash, will just sell you a secret string; they say it's money. Or, ahem, since nobody is allowed to "issue money," they say that it's a system of vouchers, which are not the same thing except really.

This string is money? These are magic beans?

Listen, when it comes to negotiable instruments, when people believe it, it's true. In the eighties, I think it was in Yugoslavia, packs of Kent cigarettes were the de facto currency. And on the other side of the world, on a certain campus in California, Pall Mall cigarette wrappers would buy sex or marijuana. Why Kents? Why Pall Mall wrappers? Why, indeed, gold? To say nothing of leveraged derivate securities.

Cigarette packs don't go over the Net. But what so many people are trying to do on the Net is exchange large amounts of money, like a thousand dollars, or one cent, and I think this is the mistake.

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d5
95.3.30
page 2
n.m.moonmeymist.d2

A lot of people still have the idea that in tomorrow's media universe, you'll still be buying big closed media chunks-- "titles"-- and you'll be buying them whole, all at once. This big-title philosophy is most hilariously formulated in the myth of certain Big Players, who think "interactivity" means being able to watch a certain finished sequential Hollywood movie starting whenever you want-- "video on demand"-- or what they think is the next best thing, being able to watch a certain finished sequential Hollywood movie starting ALMOST whenever you want-- "NEAR video on demand."

Why do they imagine interactivity will be jut these few choices like one every two hours? Because they think we're PASSIVE. The networks are used to people trained to feel amusement when they hear a laugh track, trained to go to the john during commercials. Does the name Pavlov ring a bell?

The media moguls don't feel the new energies outside the walls.

In biology there is a principle called Neoteny. Neoteny means that new forms evolve from the larval, youthful forms of a previous species, exploratory and reconfigurable, not from its settled extremities of adulthood. So if you want to see tomorrow, don't look at the settled people, their way will be superseded; look at the wild ones and the wanderers. That's how it is in biology and culture. Don't look at the biggies, their outlook is temporary. Look at the mice among the dinosaurs' feet.

This explains, sort of, why people in their forties and fifties are still wearing jeans and listening to rock. Those were Teen Things in the old days. Now they're Everybody Things. In the old days, grownups watched Sing Along with Mitch and drank screwdrivers. We still drink cokes. And Kerouac, the Primordial Wild One, became domesticated into our habit of driving out for fast food: you get a taste of that great road, eat on the run as if you were an outlaw driver, and hurry back safe to errand or television.

So much for biology. Now look at the Channel surfers, hyperactive kids at leisure. Channel surfers watch several TV shows at once, using no more of the brain than for each than a TV show actually requires, but run at full capacity by multiprocessing. The channel surfer is on the go, fast moving, cruisin' and boppin', out to see what's what and who's where as fast as possible.

As on the Web. Chomp fast across the network by electronic page flipping. Look fast then switch. Choose fast, you can undo.

No, tomorrow's medianaut will not descend from the Couch Potato but from the Channel Surfer. And tomorrow's media will be purchased on the run in snatches, flashes and glances, as we click and zip across the boundaries of objects and documents, saving parts of what we buy-- as what? As re-entry tickets. As reminders. As souvenirs. As identity markers, telling us who we are.

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d5
95.3.30
page 3
n.m.moonmeymist.d2

Just like a bookshelf, & the other generation.

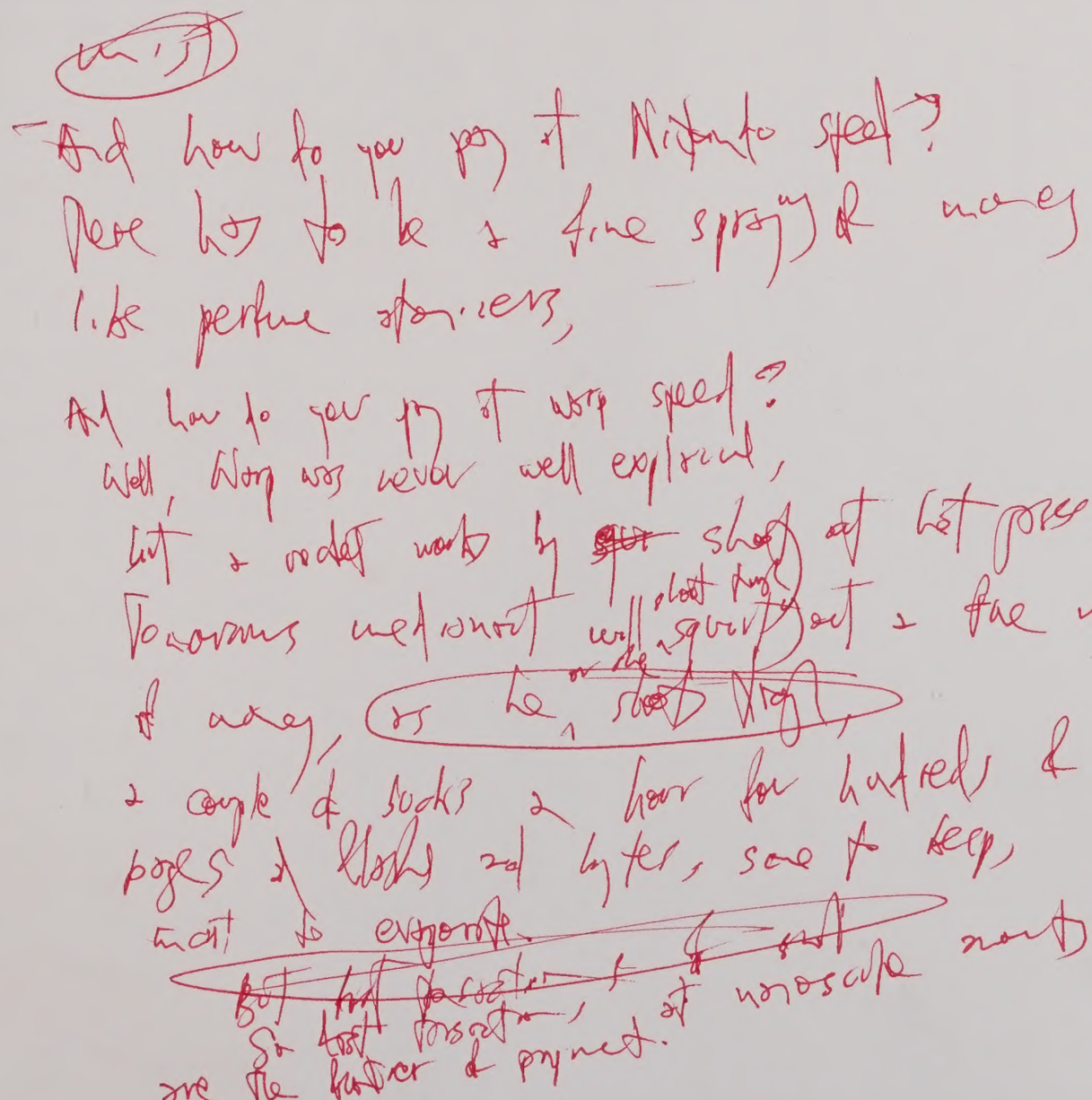
Movies won't be watched. They'll be *explored.* Consider the interactive work of Roy Stringer of Liverpool, the top new interactive designer. He works in Quicktime, but he doesn't show you clips; you EXPLORE them to rotate things, zoom in and out, focus microscopes, test the limits and feel something's nature. Roy gets a thousand times more out of every frame than most producers.

happens unless you keep moving.

Each piece saved can get you back, if you need to, but nine tenths is to keep moving, right? Always the horizon, the hum of the tires, click of the channel changer, the horizon, the Big Picture. The big picture comes in flashes.

And this means that the forms of payment they're laying down for the networks are still too big. We don't want to pay in dollars or even cents; we need to pay royalties in NANOBUCKS, grabbing and paying for a paragraph, or a frame, at a time. Eat on the run your food for thought.

This does not mean we will be shallow or ignorant. We will be ever more sophisticated; the sophisticated process information very fast. But we will be allocating our time where it counts, not wading through boring stuff because somebody said it was good for us.


And how do you pay it Nicholas Negroponte?
Here has to be a fine spray of money
like perfume atomizers,
And how do you pay it word speed?
Well, Word was never well explored,
but a rocket works by shooting out hot gases.
Tomorrows network will squirt out a fine mist
of money,
a couple of bucks an hour for hundreds &
pages & books and bytes, some to keep,
most to evaporate.
So not forget, not
are the basis of payment.

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d5
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4 n.m.monmeymist.d2
4 n.m.monmeymist.d2
4 n.m.monmeymist.d2
4 n.m.monmeymist.d2
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4

munching through a network

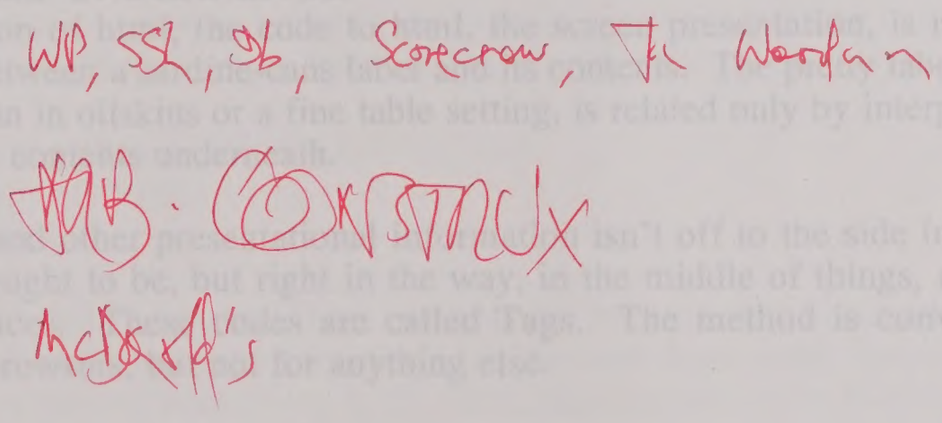
marching through a network

n.m.complit.d1
95.9.22

"COMPUTER LITERACY"

"computer literacy" (translation: TOLERATION OF ASININE DETAILS)

Consider how greatly the personal computer differs from a television set, which only requires only a small amount of maintenance. Enormous maintenance is required just to keep a computer working. It's like owning a dog: it takes time, money, devotion, and a great deal of attention and cleaning up. The mound of crud you have to know to install and maintain that personal computer is growing and growing, whether PC or Macintosh; and every new program added to that computer adds the danger of making the machine unstable, or unusable the way it worked before. Buying new software is like teaching a new trick to a dog who may bite you.



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Outrageous HTML

HTML, as everyone knows, was a ridiculously simple idea that gave international hypertext publishing to everyone, even though nobody wanted it at the time, spawning an industry-- well, not so much an industry as a parade; creating a new form of publishing-- well not so much publishing as changing shop-windows; a stampede-- well, not so much a stampede as the the wildebeest mass migration. Anyhow, it's here. But don't try to get comfortable yet.

Anyhow, HTML extended ASCII to include a lot of stuff that shouldn't be at the character level at all. Adding wolf whistles and formatting commands, filling the text (no longer plausibly scannable) with doorknobs and flatirons.

The Canadians had tried to do this before. It was like NAPLPS, but with addresses and stuff in strings underneath.

THE MESS UNDERNEATH

The relation of html, the code to html, the screen presentation, is roughly the relation between a sardine-cans label and its contents. The pretty label, showing a fisherman in oilskins or a fine table setting, is related only by interpretation to the smelly contents underneath.

The font and other presentational information isn't off to the side in metadata, where it ought to be, but right in the way, in the middle of things, messing up the sentences. These codes are called Tags. The method is convenient for building browsers, but not for anything else.

For instance, editors.

NO DECENT EDITOR

Since there's no decent editor for it yet (opinions being divided as to what that might be), about all we can do is open it with a browser (like Netscape) in one window while we tweak and prime it in another, with a book in one hand. (The best book I've seen so far is in Japanese, never mind the title, by XXX from YYY press. Even if you don't know Japanese, it tells you more than the others in I've seen in English, due to the excellent presentation.)

The best method I've been able to work out so far is this: I keep in my

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There's no particular benefit to this method, except it's relatively enjoyable, and you don't have to type in those dratted Tags.

HIDDEN MESSAGES
You can HIDE NASTY COMMENTS UNDERNEATH!
SEND CODE MESSAGES TO YOUR FRIENDS!

THE NETSCAPE MEDIUM
They're adding JAVA, which they say is a language that can be safely downloaded (all the bright kids of the world will go nuts trying to create viruses);
they're adding MACROMIND DIRECTOR;
they're adding VRML;
they're adding

HEY, NOT FAIR! cry the HTML purists, the International Committees who've planned where to have their meetings for the next three years, the students and housewives who've been going to the Web introductions at the Holiday Inn.

NOT FAIR! WE JUST LEARNED THIS STUFF!

That's right, and you're not done learning yet.

WHAT MARK DID TO TIM DID TO TED
Andressen simply did to Berners-Lee what Berners-Lee did to me:
SPOILED A BEAUTIFUL IDEA AND REPLACED IT WITH SOMETHING WACKIER.

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The name of the game has always been: SEIZE THE STANDARD! (A phrase which originally meant, Capture the Flag.) Whoever seizes the standard gets to say where we go next.

Microsoft has held that standard, and convinced hundreds of millions of people theirs was the future. But it's gotten too complicated.

WHAT HAPPENED WITH COMPUTERS

Twenty years ago (it hardly seems), Steve Wozniak created the first Apple computer, and it was a beacon of simplicity, drawing millions. But there were things it didn't do.

So Bill Gates, one way or another, extended that easy concept to the Macintosh. And it was messy and complicated.

Meanwhile, Apple tried to create greater simplicity at the top that was a bigger mess underneath, and they called it the Macintosh. And beneath its alleged simplicity, its simulation of paper, is a terrible mess of plumbing to which few can even find the map.

And Bill Gates, not to be outdone, has imitated the Macintosh's dumb exterior and messy insides.

Now here we go again: Tim Berners-Lee did something colorful and simple that everyone could relate to. And Netscape has given it more power and complication in a way nobody expected. The next big industry.

And the cycle of complication begins again.

JUL 5 1995

JUL 7 1995

JUL 5 1995

JUL 5 1995

JUL 6 1995

n.m

no more WP!
more dumb machines?

MP
~~color~~
~~DOS~~
~~SP~~
color by
n Clay

HID & SECRET MESSAGES
IN THE BACK!

JUN 30 1995

n.m

auto.html

Mosaic & netscape
are Hotlist
in Xwin on
~~Lab~~ ~~Mac~~ —
hidden format —
best to roll yr own
~~the~~

JUL 7 1995

n.m. under

'Visual Basic'
is like
structured Cobol.

AUG 19 1995

n.m.

~~You~~ CAN KEEP
STUFF THERE
PERMANENTLY
just use to ~~email~~
~~files that~~
to explain it!

JUL 6 1995

n.m.

UNCCEM
ON
~~THE~~
CONCEPT
Prompt
Rev.0

AUG 17 1995

html.dot/rgm

"STYLED TEXT"

JUL 6 1995

your html

LOWER POND

JUL 5 1995

u.m.col

YOU DON'T
HAVE TO KNOW

JUL 7 1995

u.m.col

WE KNOW
WHAT'S BEST
FOR YOU

JUL 7 1995

u.m.html.outr.

indented pars
(they call it a
'definition list')

JUL 6 1995

u.m.html2

LINK IS RUN!

NO more
Microsoft crap!

JUN 29 1995

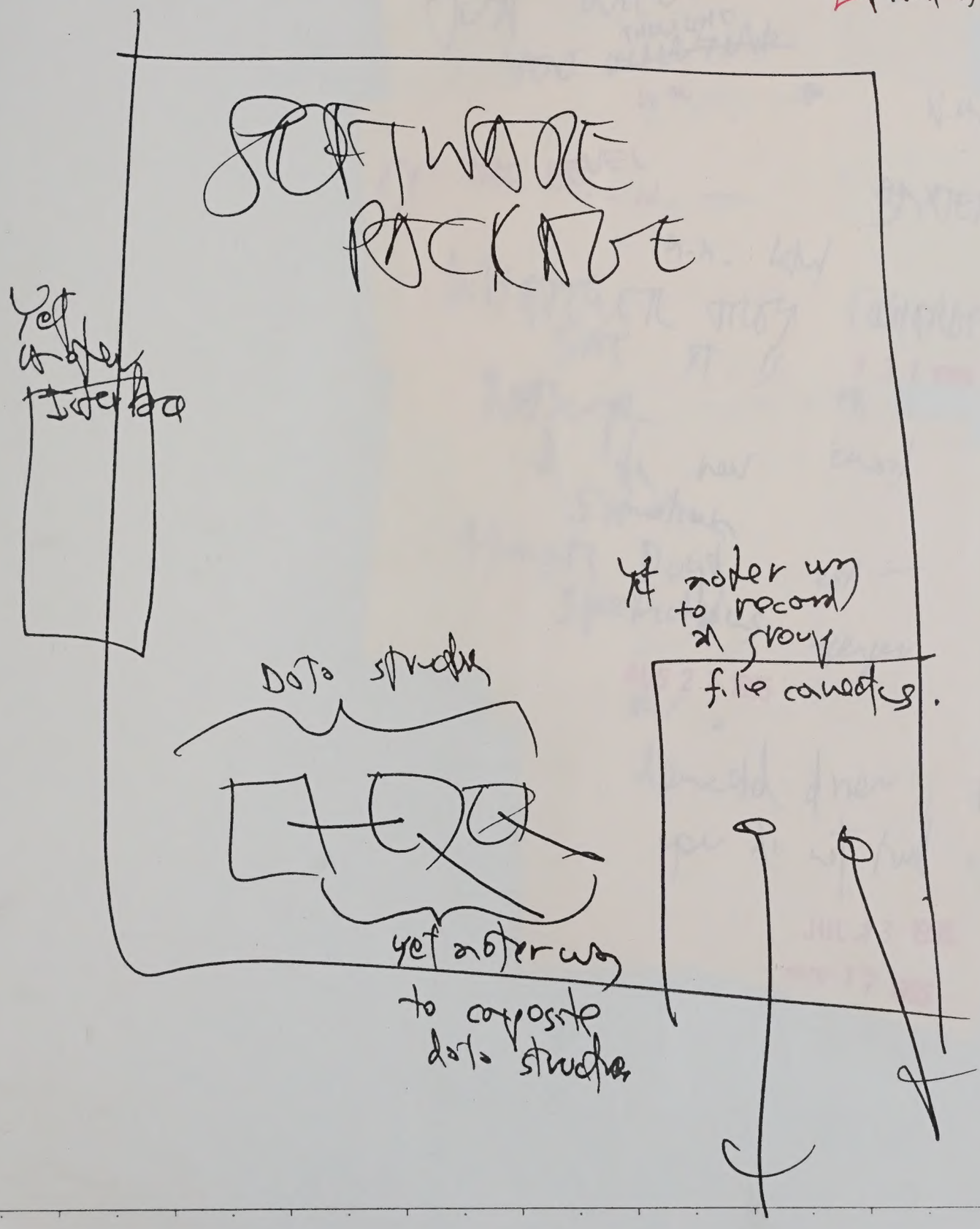
Back to Lab w MJ.

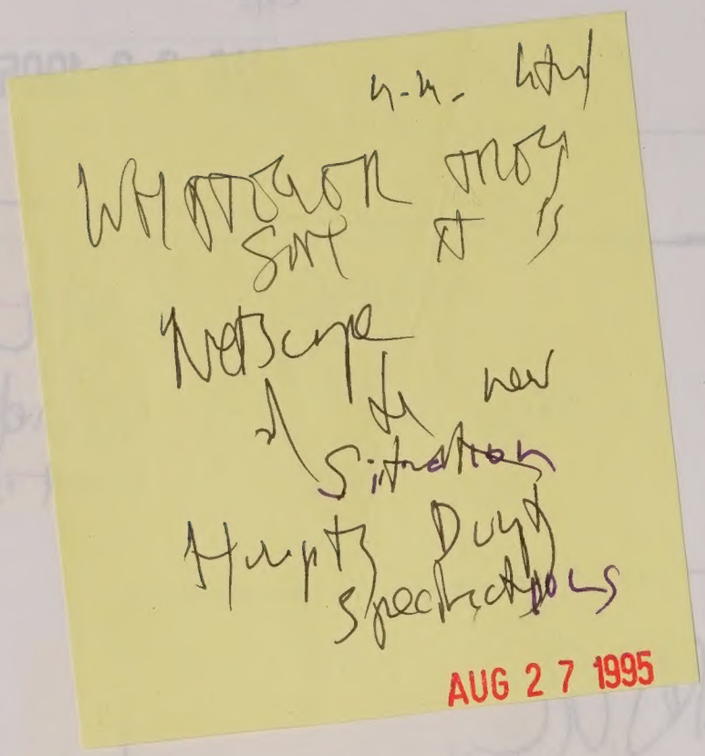
Major DS again.
Way behind digestively

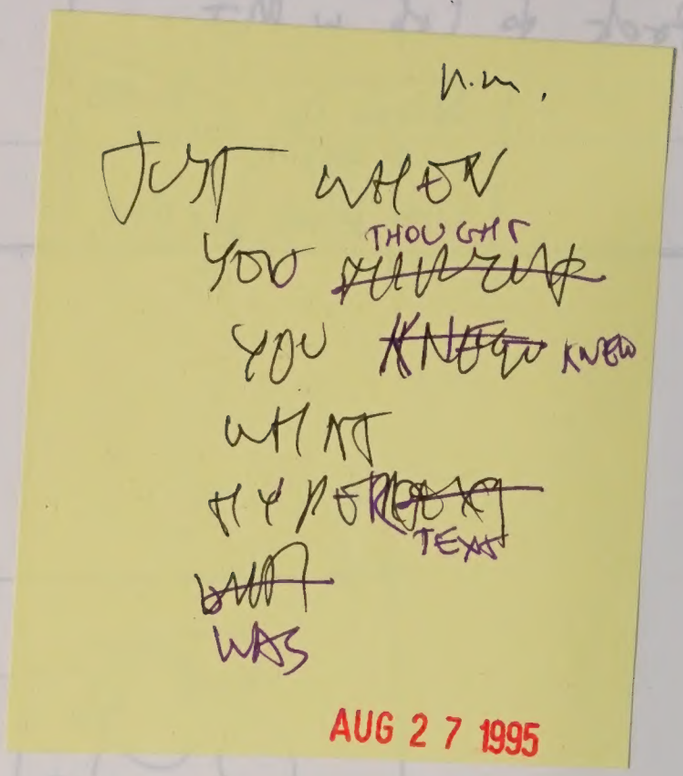
No.

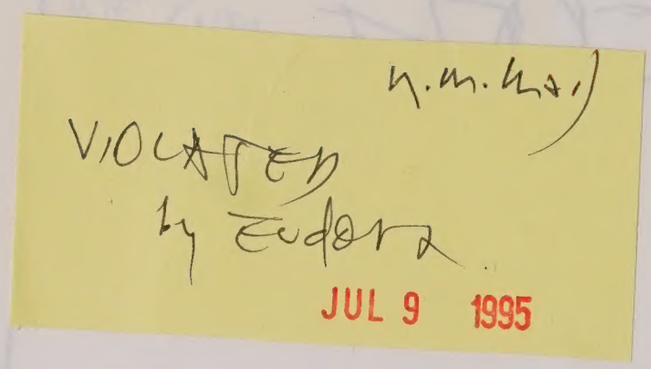
AUG 2 3 1995
Date

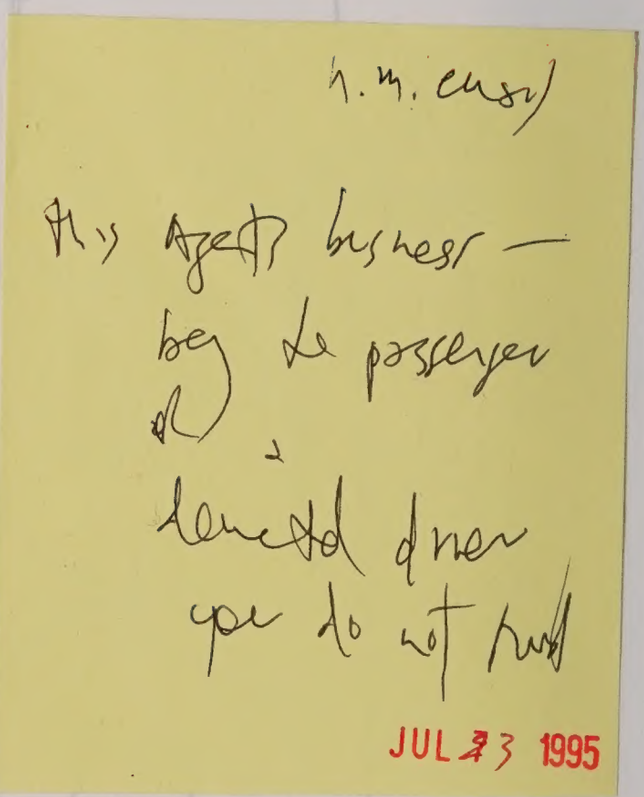
N. Mid ...
2 front of ...

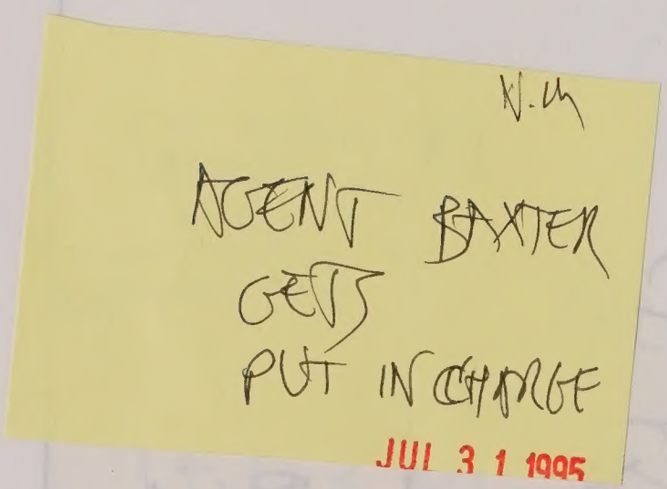

SOFTWARE ROCKET
Yet another Interface
Data structs
Yet another way to composite data structs
Yet another way to record a group file connects.

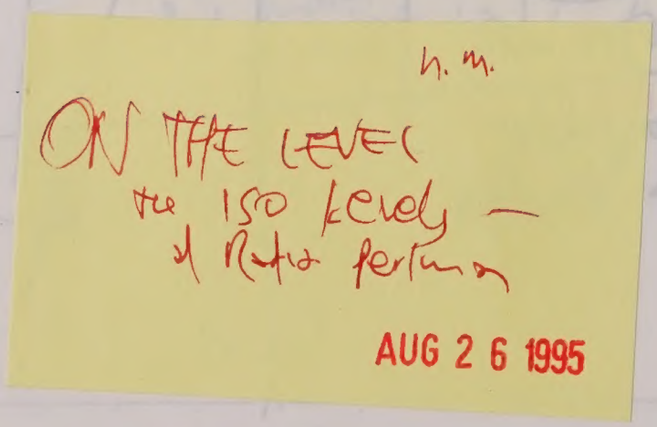

WHITTAKER STORY
SAT AT
Netscape
Situation
Hunt's Dupy
AUG 2 7 1995

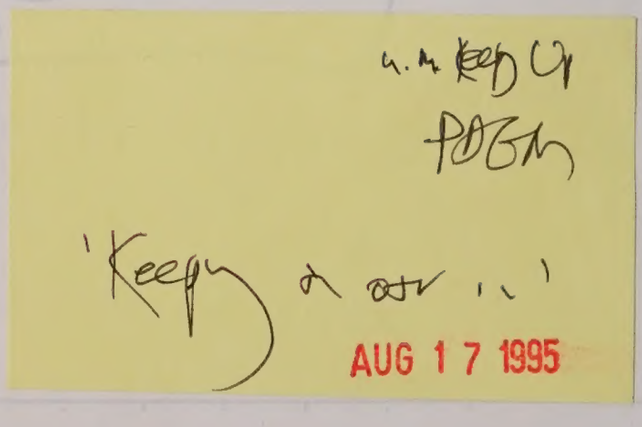

JUST WHERE
YOU
THOUGHT
KNEW
WHAT
TEXT
WAS
AUG 2 7 1995


VIOLATED
by Eudora
JUL 9 1995


His Agent business —
beg to passenger
denied even
you do not
JUL 3 1995


AGENT BAXTER
GETS
PUT IN CHARGE
JUL 3 1 1995


ON THE LEVEL
the 150 level —
AUG 2 6 1995


POEM
'Keeping
AUG 1 7 1995

n. u. Sjax

It is ~~e~~ all to easy
to go too far
& offend.

AUG 14 1995

n. u. Gurjit

gurjit
gurjit is >
licensed ~~licensed~~

SNB

JUL 28 1995

Papers for Hood

NEOTS CAPE
TIKEP OTEN
THE BOX
CONVERGENCE
(& other papers)
SPOOFOIDS
CLOTH WINDOWS

AUG 8 1995

INET.BIZ

KNITTING MACHINES, WEAVING MACHINES

APR 10 1995

N.M.Net

IDEAS FOR CINEON-TYPE APPS!

APR 9 1995

N.M.Net

Fax - receipts

APR 10 1995

n.m.

Photo Shop
& Kodak

SEP 4 1995

N.M.Net

Kodak ~~warranties~~ warranties

APR 10 1995

INET.BIZ

Echo de pbc
~~result~~ result
elnet.

APR 10 1995

N. M.

N. M. Dept
(Already have one
800 - no. 005.)
APR 12 1995

N.M. Dept
DISTRIBUTION
handled by Dept.
APR 12 1995

JMD Biz
Writers
APR 10 1995

Custom Clothing N.M Net

FEB 1 6 1995

N.M.Net
Custom Weaving

FEB 1 6 1995

N.M.Net
Custom Signs
(connect with the network)

FEB 1 6 1995 FEB 1 6 1995

N.M.
Live Picture FITS ~~SMITHSONIAN~~
ALGEBRA
ON THE
HISTORY LIST
yielding a
SINGLE
TRANSFORMATIONAL
STRUCTURE

FEB 1 6 1995

N.M Net
BUILD THE HOUSE
and
TUCK IT IN.

FEB 1 6 1995

N.M. Net
INTERNET KARAOKE
You sing
Ney Jersey
or Orlando

INTERNET
ORCHESTRA
RECORDS
You set the symphonic
interval
Generic orchestra
supplies
the recorded
CD, probably.

FEB 1 6 1995

Custom N.M Net
FABRICATIONS

FEB 1 6 1995

N.M.Net

Custom Machining of wax,
the COST-WAX

FEB 1 6 1995

N.M.Net

Custom Machines
of Custom Bicycles.

FEB 1 6 1995

N.M.Net

Shipping/Prod. Related Services

FEB 1 6 1995

N.M.Net

Custom SHEET METAL

FEB 1 6 1995

N.M.Net

Put out for BIDS
AUTOCAD spex

FEB 1 6 1995

N.M.Net

Custom DECORATIONS

FEB 1 6 1995

N.M.Net

INVENTION'S
PROTOTYPES

FEB 1 9 1995

N.M.Net

Architecture —
Send in specs,
Buy proposed
Architecture

FEB 1 6 1995

N.M.Net

INDUSTRIAL
CONSTRUCTION
of ~~(80) BOOTS~~
DESKTOP DESIGNS

FEB 1 0 1995

N.M.Net

Custom MACHINING

FEB 1 6 1995

N.M

Live Pupa

to complete representation of the series of gps

FEB 1 6 1995

Jet BIZ

SOFTWARE —

by Mathis

(dealing from the last part)

of test suites.

P.Y FEB 1 1995

N.M

White PROBES OF COMPUTER SENARIOS UNTIL ~~1995~~ 2001

JAN 2 9 1995

N.M. NOT

Cista PLASTIC FIRS

Vat resin (~~dist~~ fr d.r.)

FEB 1 6 1995

N.M. Jet BIZ

Purchasing & (Logistical) Services

JAN 2 9 1995

N.M.

Jet BIZ

textiles =

You make the weave, ~~the weave~~ send it to

native ~~textile~~ ~~textiles~~ weavers

(Kuli) weavers

~~of~~ in Dr. r)

Set Bg

Design

Device

~~Done~~

FEB 2 1995

Need for Final

Final

Kinks

JUN 27 1995

W.M. Set Bg

CLOTHING.

~~CLOTHING~~

Measurements

~~Measure~~

to

tailor

FEB 2 1995

WMI
(for Hood?)

SCENARIO 2000

Mat prob in
computer scenarios

JAN 29 1995

Set Bg

T Shirts

FEB 2 1995

W.M. Set

M/M problems
in yr pics

FEB 1 1995

Set Bg

~~Mechanical~~

RENDERING

FEB 2 1995

n.m. hital

OVL

Adresses
wants

SEP 11 1995

n.m
ov/v.

SEP 8 1995

n.m. wekin

SEP 18 1995

FEB 2 1995

M. M

WE KNOW
WHAT'S ~~BEST~~
FOR YOU

Mac
MAC
Editors

SEP 13 1995

M. M. (Tm)

the KITCHEN SINK
APPROACH

SEP 12 1995

heu.mel.it

Paris
hard-drug
~~hard-drug~~
has ~~a~~
happy place

SEP ~~8~~ 10 1995

Hoop pieces
(need to go
to prev.
verse)

FEB 2 1995

Hi Phil--

Thanks for your interesting news & letter.

Yes we WOULD INDEED like a subscription straight to this office.

Articles for you now in the pipe--
Please let me know if there are any you do NOT want to see.

ONE BATTERY PLEASE. AND ONE CASE.
Why should anyone have to carry a separate portable telephone, computer, audio recorder and video camera? It's all digital now anyhow (except the video just yet), so why not put it in one machine?

• • •

I LOVE THIS COUNTRY! Notes from a Gaijinheimer

I was Not Prepared for Japan. No one is.

Japan is awesome, fast, big, efficient, smart, incredibly clean. Going home to the USA, it's hard not to be reminded of the old stereotype of Mexico-- slower, dirtier, lazier, and way behind.

• • •

"Gaijin" means literally "foreign person," but it has connotations. The gaijin, especially the American gaijin, is thought to be sensual, creative, uninhibited and dirty. (Rather like the stereotype Americans used to have of the French.)

(Interestingly, they do not particularly notice any difference between black Americans and white Americans. We are all *gaijin*.)

• • •

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Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170

FEB 2 1995

* * *

* * *

* * *

The Meiji period, from about 1870 to 1910, is one of the most astonishing periods in history. They went from diapers and combat cutlery to railroads, universities and being a colonial power, all in the blink of an historical eye.

The culture hasn't changed.

It's about GETTING THINGS DONE.

• • •

Ex-Pat on the Back

When I was a kid I mourned having missed the Lost Generation, Paris in the twenties, getting drunk with Fitzgerald and Hemingway and seeing all the important new stuff first (Picasso, *Ulysses*, sex).

• • •

In the old days they said that the local informant for your home government was the biggest backslapper in town, who hung out in bars and knew everybody. Of course there's none of that now. These days your home government can't afford it.

• • •

WHY I HATE THE MACINTOSH

What I like about the Macintosh: you can have more than one screen and long file names. What I don't like about the Macintosh: anything else.

Admittedly, the PC is fascist. But the Macintosh is artsy-fascist.

• • •

Insult-to-injury: when the software does something really stupid, you get a little box where you have to click "OK," where you

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ought to have a four-letter expletive option. No, you have to click OK, like a scolded kid being humiliated in school by a prissy schoolmarm.

• • •

The "Clipboard," which is just like any other clipboard, except: (1) you can't see it, (2) it only holds one item, (3) anything you put on it destroys the previous item, (4) if you hit Squiggle-V it spews its contents out at the cursor position. (The V stands for Very Intuitive. Thank god for Metaphors as a way of understanding software.).

I meant to say that the Macintosh clipboard is just like any other clipboard in ALL OTHER RESPECTS, except there aren't any. (Certainly not from ME.)

• • •

That's the joke. In the time it takes to master all the inane quirks of the Macintosh, you could have learned something better.

If you ask me, what could possibly be easier and better than the Macintosh, the only appropriate response is a four-letter word.

Unix.

UNDERSTANDING THE TAPE-RECORDER PROBLEM

I tried to tell them when I visited Sony headquarters that they didn't understand about tape recorders, but they wouldn't listen.

For instance, there's this thing called a Pause button. The function of the Pause button is accidentally to keep a recording from being made that you really wanted to have. It has no other function. The first thing I do when I buy a tape recorder is tape the Pause button open.

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3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0136

Sapporo Hyperlab Dentin Meryvama 8F - > 2-20, Odori Nishi 20-chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170

• • •

So here's what we need:

> A way of sending compressed audio by e-mail to a service bureau in India or the Bahamas, where people are literate and inexpensive. They listen, type, and e-mail back the keystrokes.

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That's the solution. See the problem?

I have notes for other pieces but they haven't gotten sorted out of the mound yet.

All the very best,

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FAX TO: PHIL HOOD
Fax Number: 415 / 573-5131

One page only.
Hood 94.12.2 dk
page 4

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Hi Phil--

Thanks for your interesting news & letter.

Yes we WOULD INDEED like a subscription straight to this office.

Articles for you now in the pipe--

ONE BATTERY PLEASE. AND ONE CASE.

Why should anyone have to carry a separate portable telephone, computer, audio recorder and video camera? It's all digital now anyhow (except the video just yet), so why not put it in one machine?

Some argue that you can't combine them because they're "different functions"-- but that's metaphysics. If you put it in one box, it's one function. But the real problem, of course, is how to make it function together sensibly, and nobody seems quite ready to face that. "Making sense" and "software design" probably never appeared together in the same sentence until now. (Even a video camera has two "record" buttons, one for when it's a camera and one for when it's pretending not to be.)

Japan is awesome, fast, big, efficient, smart, colorful, clean.
Coming back to the United States from Japan is like going to Mexico from the United States:

I LOVE THIS COUNTRY! Notes from a Gaijinheimer

I was Not Prepared for Japan. No one is.

Japan is awesome, fast, big, efficient, smart, incredibly clean. Going home to the USA, it's hard not to be reminded of the old stereotype of Mexico-- slower, dirtier, lazier, and way behind.
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The first time I came here was 1980, I think, and it was like seeing 70mm when the most you'd ever seen was TV.

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Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170

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Project Xanadu® On-Line Storage and Publishing Services
3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0134
Sapporo HyperLab Dosbin Marriyama, SP • 2-20, Odori Nishi 20-chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170

life district of Sapporo, a restaurant called Food Zoo is right near some sort of establishment called B'2nd. I haven't found out how to pronounce that yet.

The grape-and-cabbage juice, the

Now consider this Inscrutability business.

These people are Exact, Intense, Subtle, Clever, Warm and Sweet.

Sapporo's the size I expected Tokyo to be...

To me, one of the most interesting subjects in the world is Japan.

Most Americans aren't even INTERESTED!

The Meiji period, from about 1870 to 1910, is one of the most astonishing periods in history. They went from diapers and combat cutlery to railroads, universities and being a colonial power, all in the blink of an historical eye.

The culture hasn't changed.

It's about GETTING THINGS DONE.

Optimism
Energy
Genkitude

disciplinary cutlery
endho

My favorite word is "genki," which means energetic and enthusiastic. You don't say "How are you?", you say, Are you genki?

Theodor Holm Nelson *Founder of Interactive Media* *Founder of Network Publishing*
Project Xanadu® **On-Line Storage and Publishing Services**
3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0136

Sapporo HyperLab **Doshin Maruyama, 8F • 2-20, Odori Nishi 20-chome**
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
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Sapporo Hyperlab Doshin Mansyama, 8F - 2-20, Odori Nishi 20-chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170

Ex-Pat on the Back

When I was a kid I mourned having missed the Lost Generation, Paris in the twenties, getting drunk with Fitzgerald and Hemingway and seeing all the important new stuff first (Picasso, *Ulysses*, sex).

The expatriate thing

Well, I'm now living the life of an expatriate and finding that a lot of that same atmosphere is alive and perkin' in foreign climes.

Now, I haven't been to Prague ...

Amsterdam and Japan

But I have looked in on expatriate communities here and there, and they have a lot in common.

Backslapping no-tomorrow friendliness.

Alcohol.

In the old days they said that the local informant for your home government was the biggest backslapper in town, who hung out in bars and knew everybody. Of course there's none of that now. These days your home government can't afford it.

Your local CIA informant, who hangs out in the bars and is the biggest backslapper

the great Hallowe'en party in Tokyo...

WHY I HATE THE MACINTOSH

Theodor Holm Nelson *Founder of Interactive Media* *Founder of Network Publishing*
Project Xanadu® **On-Line Storage and Publishing Services**
3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0136

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Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
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page 5

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Sapporo Hyperlab Dentin Nisenyama, RF - 2-20, Odori Nishi 20-chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170

What I like about the Macintosh: you can have more than one screen and long file names. What I don't like about the Macintosh: anything else.

Admittedly, the PC is fascist. But the Macintosh is artsy-fascist.

It's not that I hate the people or the intention, or

It's the smugness, the we-know-what's-best-for-you-ness, the cutsie-pooness, combined with the stupidity and oppressiveness.

You can't just LOOK AT THE DATA. No no, tut tut, you have to have The Application that Created It. So the application developer owns you, you can't bypass the combined wisdoms of the Apple corps and their piemen.

Rival developers are scared into keeping hands off that format, or at least they have a second-class status.

It goes off on demented errands of its own, and you can't say Never Mind, you just have to live with long unexpected delays, wait and wait, like a dog waiting for its person.

Insult-to-injury: when the software does something really stupid, you get a little box where you have to click "OK," where you ought to have a four-letter expletive option. No, you have to click OK, like a scolded kid being humiliated in school by a prissy schoolmarm.

Sometimes, you have to sit waiting to say "OK" over and over

You have to sit and watch, because every little thing that goes wrong will require another approval from you (sure it's okya, sure, sure), and it won't proceed to the NEXT tut-tut until you approve the LAST one.

Theodor Holm Nelson *Founder of Interactive Media* *Founder of Network Publishing*
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3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0136

Sapporo HyperLab **Doshin Maruyama, 8F • 2-20, Odori Nishi 20-chome**
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3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0130
Sapporo Hyperlab Dosbin Maruyama, SF - 2-20, Odori Nishi 20-chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1179

The "Clipboard," which is just like any other clipboard, except: (1) you can't see it, (2) it only holds one item, (3) anything you put on it destroys the previous item, (4) if you hit Squiggle-V it spews its contents out at the cursor position. (The V stands for Very Intuitive. Thank god for Metaphors as a way of understanding software.).

I meant to say that the Macintosh clipboard is just like any other clipboard in ALL OTHER RESPECTS, except there aren't any. (Certainly not from ME.)

They say all you have to know to use the Macintosh is how to click a mouse, oh sure. They forget to mention all the special keystrokes, Norton Utilities and Speed Disk, SCSI tool software, Preferences Versus Extensions, applet conflict analysis, PostScript versus TrueType, and Installation Hell.

(The Macintosh mouse is really a three-button mouse, except they hid two of the buttons on the keyboard.)

Unless you're watching carefully, it saves your file in some insane place.

That's the joke. In the time it takes to master all the inane quirks of the Macintosh, you could have learned something better.

If you ask me, what could possibly be easier and better than the Macintosh, the only appropriate response is a four-letter word.

Unix.

UNDERSTANDING THE TAPE-RECORDER PROBLEM

Theodor Holm Nelson *Founder of Interactive Media* *Founder of Network Publishing*
Project Xanadu® **On-Line Storage and Publishing Services**
3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0136

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I tried to tell them when I visited Sony headquarters that they didn't understand about tape recorders, but they wouldn't listen.

For instance, there's this thing called a Pause button. The function of the Pause button is accidentally to keep a recording from being made that you really wanted to have. It has no other function. The first thing I do when I buy a tape recorder is tape the Pause button open.

Dictation takes between 10:1 and 20:1 to transcribe, i.e., ten to twenty hours for every hour of recording. To proofread it takes another ten hours, because you have to read it over and run the tape. Even if you try to proof only the suspicious parts of the typing, FINDING the audio that corresponds to the suspicious parts takes a long long time.

So here's what we need:

A way of sending compressed audio by e-mail to a service bureau in India or the Bahamas, where people are literate and inexpensive. They listen, type, and e-mail back the keystrokes.

A way they can mark the audio in detail: for instance, a way to mark each sentence, digitally, to correspond to the keystrokes of the sentence.

Software that lets you jump randomly to that part of the recording to check the keystrokes.

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HO d7 ----------

To someone who asks, What could be easier and better than the Macintosh, I have a simple four-letter response.
Unix.
If you ask knowledgeable people whether a much better operating system is possible, you tend to get a four-letter response.
I can't describe it, except it's kind of like the what first Woodstock was like, but then I can't describe that either, at least not in this space.
in school having to act polite under humiliating circustances while the computer acts like a prissy schoolmarm.
You can't just leave it by itself, for (say) big file transfers;
UNDERSTANDING THE PROBLEM: DICTATION

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ENDLINE_____ STAY OFF HERE

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Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1179

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SEP 2 1 1995

N.M

MAY 1 3 1995

N.M piece?

INTERPOLATION
of AUDIO
IN
PHOTOSHOP

NOV 1 2 1994

n.m.
M+C

You can have folders
of 32 chars
but only SEE 14
(sometimes)

Jan. 19, 1995